

Nº 15. CHRIST AND THE CROSS.

Soliloquy (Cello and Chorus.)

Andante con moto.
CORO.

Soprano.



Since Christ embraced the

Alto.



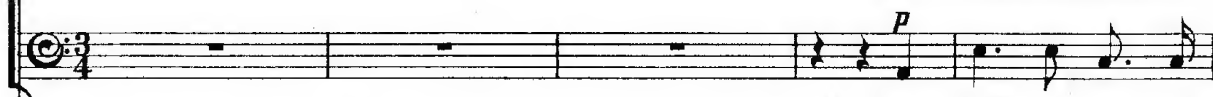
Since Christ embraced the

Tenor.



Since Christ embraced the

Bass.



Since Christ embraced the

Andante con moto. ♩ = 68.
Cello.

65

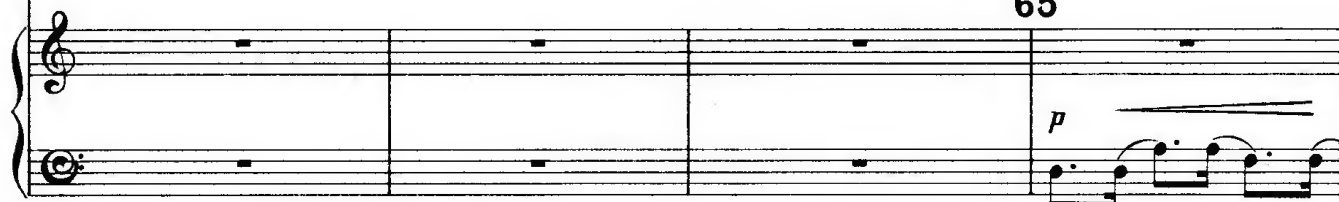
Cross_ it - self, — dare I, — the i-mage of His Cross de-ny?

Cross_ it - self, — dare I, His Cross — de - ny?

Cross_ it - self, — dare I, the i-mage of His Cross de-ny?

Cross_ it-self, dare I, His i-mage, the i-mage of His Cross de-ny?

65



cresc.
Would I have pro-fit by the

cresc.
Would I have pro - fit

cresc.
Would I have pro-fit by the

cresc.
Would I have pro - fit

sa - cri-fice, And dare the cho - sen al - tar to des - pise?

by — the sa - cri - fice, And dare the cho - sen al - tar to des - pise?

sa - cri-fice, And dare the cho - sen al - tar to des - pise?

by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?

f

66

f It bore all o - ther sins, but is it fit *dim.* That it should bear the sin *dim.*
f It bore all o - ther sins, but is it fit *dim.* That it should bear the *dim.*
f It bore all o - ther sins, but is it fit *dim.* That it should bear the *dim.*
f It bore all o - ther sins, but is it fit That it should bear the

66

pp of scorn - ing it?
pp sin of scorn - ing it?
pp sin of scorn - ing it?
ppp sin of scorn - ing it?

sempre morendo *pp*

Nº 15a. OPEN THY GATES. (Unaccompanied Men's Chorus.)

Andante. *pp molto sostenuto*

Tenor I. O - pen thy gates — To him, who weep - ing waits, —

Tenor II. O - pen thy gates — To him, who weep - ing waits, —

Bass I. O - pen thy gates — To him, who weep - ing waits, —

Bass II. O - pen thy gates — To him, who weep - ing waits, —

Bass III. O - pen thy gates — To him, who weep - ing waits, —

for practice only

Andante. $\text{♩} = 60$.

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

— And might come in, But that held back by sin. —

poco cresc. *p*

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

mf molto cresc.

Let mer - cy be so kind, to set me free, And

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

ff

I will straight Come in or force the gate.

This number may be sung instead of or in addition to № 15. (Christ and the Cross.)

Nº16. THE CALL. (Quartet and Chorus.)

Andante risoluto. Soprano. SOLI. *ff*
Come my Way, my Truth, my

Contralto. *ff*
Come my Way, my Truth, my

Tenor. *ff*
Come my Way, my Truth, my

Bass. *ff*
Come my Way, my Truth, my

Andante risoluto. ♩ = 60. *p*

mf
Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf
Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf
Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf
Life: Such a Way, as gives us breath: Such a Truth, as ends all

mf

67

strife: Such a Life, as kill - - eth death.

strife: Such a Life, as kill - eth death.

strife: Such a Life, as kill - - eth death.

strife: Such a Life, as kill - eth death.

67

SOLI e CORO.

ff Come my Joy, my Love, my Heart: *mf* Such a

ff Come — my Joy, my Love, my Heart: *mf* Such a

ff Come my Joy, my Love, my Heart: *mf* Such a

ff Come — my Joy, my Love, my Heart: *mf* Such a

p

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

Joy, as none can move: Such a Love, as none can part:— Such a

cresc.

SOLI.

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

CORO.

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, as joys in love. *ff* *ten.*

heart, such a heart, as joys in love. *ff* *ten.*

13017

Nº 17. THE MASTERY.

(Orchestral Interlude.)

No man is tempted so but may o'ercome
If that he has the will to Masterdom.

Andante maestoso. ♩=72.

The musical score is written for piano and orchestra. It begins with a forte (*ff*) dynamic. The tempo is marked 'Andante maestoso' with a quarter note equal to 72 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system is marked *ff*. The second system is marked *mf*. The third system is marked *mf*. The fourth system is marked *mf* and includes a *cresc.* (crescendo) marking. The fifth system is marked *f* and *mf*. The score concludes with a double bar line and the number 68.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes dynamic markings *f* and *ff*. The right hand plays a complex, arpeggiated figure, while the left hand provides a rhythmic accompaniment.



Second system of musical notation, continuing the piece. It includes the dynamic marking *mf poco a poco cresc.* The right hand continues with arpeggiated figures, and the left hand has a more active role with eighth notes.



Third system of musical notation, featuring triplet markings (*3*) over groups of notes in both hands. The right hand has a more melodic line, while the left hand continues with rhythmic accompaniment.



Fourth system of musical notation, continuing the triplet patterns. The right hand features a more complex melodic line with triplets, while the left hand provides a steady accompaniment.



Fifth system of musical notation, concluding the page. It includes the dynamic marking *f poco allargando*. The right hand has a complex, arpeggiated figure, while the left hand provides a rhythmic accompaniment.

Measures 69-71 of the musical score. The key signature is two sharps (F# and C#). The time signature is 3/4. The music is marked *mf* (mezzo-forte). The score is written for piano with a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The music features a series of eighth and sixteenth notes, with some chords and rests.

Measures 72-74 of the musical score. The key signature is two sharps (F# and C#). The time signature is 3/4. The music is marked *mf* (mezzo-forte). The score is written for piano with a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The music features a series of eighth and sixteenth notes, with some chords and rests.

Measures 75-77 of the musical score. The key signature is two sharps (F# and C#). The time signature is 3/4. The music is marked *mf* (mezzo-forte). The score is written for piano with a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The music features a series of eighth and sixteenth notes, with some chords and rests.

Measures 78-80 of the musical score. The key signature is two sharps (F# and C#). The time signature is 3/4. The music is marked *mf* (mezzo-forte). The score is written for piano with a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The music features a series of eighth and sixteenth notes, with some chords and rests.

Measures 81-83 of the musical score. The key signature is two sharps (F# and C#). The time signature is 3/4. The music is marked *sf* (sforzando). The score is written for piano with a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The music features a series of eighth and sixteenth notes, with some chords and rests. The measure number 70 is written above the staff.

First system of the musical score, measures 66-70. The key signature is two sharps (F# and C#). The music features dense, rapid sixteenth-note passages in both hands, with a forte (*ff*) dynamic marking. A fermata is placed over the final measure of the system.

Second system of the musical score, measures 71-75. Measure 71 is marked **71 animando**. The music continues with rapid sixteenth-note patterns. Dynamic markings include *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo).

Third system of the musical score, measures 76-80. This system features prominent triplet markings (*3*) over groups of sixteenth notes in both the upper and lower staves.

Fourth system of the musical score, measures 81-85. Similar to the previous system, it contains multiple triplet markings (*3*) over sixteenth-note runs.

Fifth system of the musical score, measures 86-90. The music concludes with rapid sixteenth-note passages and a final fermata over the last measure.

poco allarg.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in D major (two sharps). It includes various chordal textures and melodic lines. A fortissimo (*ff*) dynamic marking is present in the right hand.

72 *a tempo*

Second system of musical notation, starting at measure 72. It includes a right-hand (R.H.) section marked *mf* (mezzo-forte). The notation continues with complex harmonic structures and melodic development.

Third system of musical notation, continuing the piece. It features a mezzo-forte (*mf*) dynamic marking in the right hand. The music shows intricate chordal patterns and melodic lines.

Fourth system of musical notation, concluding the page. It maintains the complex harmonic and melodic textures established in the previous systems.

First system of the musical score, measures 68-72. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. A fermata is placed over the final measure of the system.

Second system of the musical score, measures 73-77. It continues the grand staff notation. The right hand has a more active melodic line with many beamed notes. The left hand maintains the eighth-note accompaniment. The instruction *p molto cresc. e stringendo* is written below the first measure. A fermata is placed over the final measure.

Third system of the musical score, measures 78-82. The right hand continues with a melodic line, and the left hand with the eighth-note accompaniment. A fermata is placed over the final measure.

Fourth system of the musical score, measures 83-87. The right hand has a melodic line with some rests. The left hand continues the eighth-note accompaniment. The instruction *fff* is written below the first measure of the second part of the system. The instruction *molto cresc. e molto rit.* is written below the first measure of the second part. A pedal point is indicated by a vertical line and the word *Ped.* below the first measure of the second part. A fermata is placed over the final measure.

Fifth system of the musical score, measures 88-92. The right hand has a melodic line with some rests. The left hand continues the eighth-note accompaniment. A fermata is placed over the final measure.

Nº 18. LET ALL THE WORLD IN EVERY CORNER SING. (Soli and Chorus.)

Allegro energico.

CORO.

Soprano I. *f* Let all the world in ev' - ry cor - ner

Soprano II. *f* Let all the world in ev' - ry cor - ner

Contralto. *f* Let all the world in ev' - ry cor - ner

Tenor. *f* Let all the world in ev' - ry cor - ner

Bass. *f* Let all the world in ev' - ry cor - ner

Allegro energico. ♩ = 100.

ff sing, sing, My God and

ff sing, in ev' - ry cor - ner sing, My God and

ff sing, in ev' - ry cor - ner sing, My God and

ff sing, in ev' - ry cor - ner sing, My God, my.

ff sing, sing, My God, my

più f

King, my God and King.

King, my God and King.

King, my God and King.

God and King, my God and King.

God and King, my God and King.

8

ff

SOLI.
Soprano.

74

f

The heavens are not too high, His

Contralto.

74

f

The heavens are not too high,

sff mp

74

simile

SOLI.

praise may thi - ther fly, His praise may thi - ther fly:—

His praise may thi - ther fly, His praise may thi - ther fly:—

Tenor. *f* The

Baritone. *f* The

Bass. *f* The

CORO.
Soprano. *p* may thi - ther fly:—

Contralto. *p* may thi - ther fly:—

SOLI.

The earth is not too low, —

The earth is not too low, His *p cresc.*

earth is not too low, too low, His *p cresc.*

earth is not too low, too low, His prai - - *p*

earth is not too low, the earth is not too low, His

75 *poco animandosi* *mf cresc.*

His prai - - - ses

cresc.

prai - ses there _____ may grow, His

poco animandosi

prai - - ses there _____ may grow, His

- - ses there _____ may grow, His

cresc.

prai - - ses there _____ may grow, His prai - ses

75 CORO. *p cresc.*

His prai - ses there may

p cresc.

His prai - ses there may

p cresc.

His prai - ses there _____ may

p cresc.

His prai - ses there _____ may

75 *poco animandosi* *p cresc. 3*

there may grow, His prai - - - ses

prai - ses there may grow, His

prai - ses there may grow, His prai - ses

prai - - - ses, His prai - ses there may

there, His prai - ses there may grow, there may

grow, His prai - ses there may

grow, His prai - ses there may

grow, His prai - ses there may

grow, His prai - ses there may

(cresc.)

(cresc.)

sempre cresc.

76

there may grow, His prai - ses

prai - ses may grow,

there may grow, His prai - ses

grow, His prai - ses, His prai - ses there may

grow, His prai - ses, His prai - ses there may grow,

76

grow, may grow, His *molto cresc.*

grow, may grow, His *molto cresc.*

grow, may grow, His *molto cresc.*

grow, His prai - ses there may grow, His *sempre cresc.*

76

grow, His prai - ses there may grow, His

there, His prai - ses there may grow. *rit.* *ten.*

His prai - ses there may grow. *ten.*

there may grow, His prai - ses there may grow. *rit.* *ten.*

grow, there may grow. *ten.*

there, His prai - ses there may grow.

prai - ses there may grow. *rit.*

prai - ses there may grow.

prai - ses there, His prai - ses there may grow. *rit.*

prai - ses there may grow.

prai - ses there may grow. *rit.*

Tempo I^o
 CORO.
 Soprano I.

Let all the world in ev' - - ry cor - ner

Soprano II.

Let all the world in ev' - ry cor - ner

Let all the world in ev' - ry cor - ner

Let all the world in ev' - - ry cor - ner

Let all the world in ev' - - ry cor - ner

Tempo I^o

f

sing, sing, sing, *ff* My God and

sing, in ev' - ry cor - ner sing, *ff* My God and

sing, in ev' - ry cor - ner sing, *ff* My God and

sing, in ev' - ry cor - ner sing, *ff* My God and

sing, sing, sing, *ff* My God and

piuf

King, my God and King.

King, my God and King.

King, my God and King.

King, my God and King.

King, my God, my God and King.

77 SOLI.
Tenor.

Baritone.

Bass.

The church with Psalms must shout,

The church with Psalms must shout,

The church with Psalms must shout,

77 CORO.
Tenor.

Bass I.

Bass II.

No door can keep

No door can keep them,

No door can keep them,

77

sf mf

simile

Soprano.

Contralto.

f

But, a-bove

But, a-bove

ff

No door can keep them out:

No door can keep them out:

No door can keep them out:

them out:

keep them out:

keep them out:

dim.

all, the heart

dim.

all, the heart

Soprano.

Contralto.

Tenor.

Bass.

But, a-bove

But, a-bove

But, a-bove

But, a-bove

sempre legato

Contralto Solo.

128

Contralto Solo.

poco rit. mp

p poco rit. the heart Must

all, the heart Must

all, the heart Must

all, the heart Must

all, the heart Must

armonioso

poco rit.

78 *animandosi*
Soprano.

18 *animandosi*
Soprano. *mf* the heart Must bear

Tenor. *mf* bear the long - - - est part,

Baritone. *mp* the heart Must bear

Bass. *mp* A-bove all, the

78 *animandosi*

78 *animandos* A - bove all, the
bear the long - - - est part,
bear the long - - - est part,
bear the long - - - est part,
78 *animandos* bear the long - - - est part,

78 bear _____
animandosi

78 *animando*

The musical score for measures 78-79 is in 3/4 time. The key signature has two sharps (F# and C#). The melody in the right hand features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 78. The left hand accompaniment consists of eighth and sixteenth notes, also featuring a triplet of eighth notes in measure 78. The tempo marking *animando* is written above the staff.

the long-est part, the heart

the heart must bear the long -

the long - est, long - est part, the heart must

heart must bear the long-est part, the

heart must bear the long - est part, must bear the

the heart must bear the long -

the heart must bear the long -

the heart must bear the long - est,

the heart must bear the

— must bear the long - - - est part, the long - -

- - est, the long - - - est part, the long - -

bear the long - - - est part, the

long - est, long - - - est part, the

long - est part, the long - - -

- - est part.

- - est part.

long - est part.

p poco a poco cresc.

long - est part. Let all the world, let

sempre cresc.

79

est part.

est part. Let all the

long - est part. Let

long - est part.

est part.

79

Let all the world in ev' - ry

Let all the world in ev' - ry

Let all the world in ev' - ry

all the world in ev' - ry, ev' - ry

79

(f) Let all the
 world in ev' - ry cor - ner sing, let
 all the world in ev' - ry cor - ner sing,
 (f) Let all the world in ev' - ry,
 (f) Let all the world in ev' - ry cor - ner sing, in
 cor - ner sing, let all the world in
 cor - ner sing, in ev' - ry
 cor - ner sing, in ev' - ry
 cor - ner sing, let all the world in
 cor - ner sing, let all the world in

The musical score is written for a hymn in G major (one sharp). It consists of a vocal melody and a piano accompaniment. The vocal part is written in treble clef, and the piano part is in bass clef. The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, beams, and slurs. The lyrics are written below the vocal staff. The piece concludes with a triplets (3) marking.

world in ev'ry cor - ner sing,

all the world in ev'ry cor - ner sing,

in ev'ry cor - ner sing,

ev' - ry cor - ner sing,

ev' - ry cor - ner sing,

ev - ry cor - ner - sing, sing,

cor - ner sing, sing,

cor - ner sing, sing,

ev' - ry, cor - ner, ev' - ry cor - ner sing,

80

let all the world, let all the world in ev' - ry

Soprano II.

let all the world, let all the world in ev' -

let all the world in ev' - - ry cor - ner,

let all the world in ev' - - ry, ev' -

let all the world, let all the world in ev' - ry

80

Tempo I.

cor - ner sing, My God and King,

- - ry cor - ner sing, My God and King,

ev' - ry cor - ner sing, My God and King,

- - ry cor - ner sing, My God and King,

cor - ner sing, My God, my God and King,

